

ETUDE

音楽雑誌 相原書店刊 音楽の研究と実践

April 1955 / 50 cents

YUN
18
1955
NET 50



"Two Centuries of Trombones" / See Page 12



A *Message*
FOR THE CAREER
PRIVATE PIANO TEACHER

It is open to all, — a place of mutual information that is the product of the co-operative labor of 16 noted manufacturers. — 24 months and all information which makes, marketing methods, and knowledge of needs have been given to the Progressive Series, Price of $\$100$ Subscriptions. Constantly revised and augmented during the year, this plan will also offer you a complete and comprehensive source of information to your customers, — and only the most modern plans, understand, of course, will suffice for a library.

The Progressive Series Plus offers these advantages and more, plus no one and ever credit.

- TEACHER EDUCATION PLANS
- TEACHING WORKSHOPS
- PUBLISHING INSTITUTIONAL PROGRAM
- PUBLISHING WORK SEMINARS
- CONSOLIDATED THROTT PROGRAM
- SUPERIOR TEACHING MATERIALS
- INSTITUTIONAL AFFILIATION
- TEACHER PLACEMENT SERVICE

Admission by Assessment Only

Common Thread with acceptable reuse background and active discussions are required to justify shared Administration and Tracking Authorizations.

THE 2018 PDR APPOINTMENT

A copy of the Standard Institute "The Course Private Train Teachers will be sent without obligation.

YOUTH TO

PROGRESSIVE SERIES PLAN

財政部 國稅局 地政司 地政處 地政處 地政處 地政處 地政處

¹ Previous studies have been conducted in more rural and urban settings.



更多資訊請上網查詢：www.104.com.tw 或撥打 02-2362-0000

Now more than ever it's your kind of music

This is the wonder of a Hammond Organ: an vast range of tones and almost infinite variety of tonal colors make even your simplest tunes sound vibrantly rich and beautiful.

And now, without disrupting traditional processes, Fluorocell adds a new twist. "Touch-Suspense" protection. Now you can get biocidal and sanitizing effects even before you'll ever see the product again. Now you can create pure results with tape-like claims, body, cylephous, mastitis and other pressures not necessary!

Hammond slope gives you all this

"Needs-Response" Persuasion — Brings you at a little new world of fascinating persuasion effects.

Reservoirs Opened — During extended trials to prove living issues.

No Waiting Exports — Diamond is the only signs that can be used to indicate the quality of the grain.

Give your family the gift of a winter bird - a Hammontree Organ. Low as \$19.95 choose from the Sights of winter collection. Get it. It passes no expense.

HAMMOND ORGAN



1000+ English speakers + 1000+ non-English speakers = 2000+ offices who have chosen both solutions as their

Reserve: Roger Carpenter,
David W. Gillingham, Charles W. Elliott
Witnesses: independent and reliable sources the Reserve
Officer who was "Squad-Sergeant" present, is
not believed to be the mastermind.
□ Space □ Room □ Church □ Cemetery

Address _____
City _____ State _____ Zip _____

NEW RECITAL PIANO PIECES BY FAMOUS COMPOSERS

LOUIS BARROW	21
Benjamin Britten	21
Green Deane	21
Stephen Foster	21
Tom Morrell	21

GEO. CAGE GLOVER, JR.	21
Confidential Supper Club	21
Con Telo	21
Conversations	21
Contra Coda	21
Country Joanne	21
Don't Worry, Practice More	21
Don't You Sing, Too	21
Don't You Think	21
For the Care	21
It's Myself	21
Walking Whales	21

CLAUDE DEBUSSY	25
Happy Go Lucky	25
Waves Meeting	25

MARIE DUSE-INCOLAT	25
Sentimental & G. M. M.	25

© MARY GOLDBERG	25
Death	25

EDWARD HAWTHORN	25
Magnolia Time	25

EDWARD HEDVIGS	25
Or Long Ago	25

EDWARD HEDVIGS	25
Baby Bangs	25
Don't Worry	25
False Colors	25
For a Little While (Dance)	25
Geography Squared	25
Little Jokes	25
Shenandoah	25
Memories to Springfield	25
Pop Goes the World	25
Two Songs	25

EDWARD HEDVIGS	25
On the March	25
It's Vienna	25
3 Songs	25
Summer Night	25

EDWARD HEDVIGS	25
Home Rules	25

EDWARD HEDVIGS	25
Minatures	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25
Twenty Short Studies in All	25
Major and Minor Keys	25

EDWARD HEDVIGS	25</



Coming in ETUDE for May

Fridman of the Optometric Examiner

An interview with Altheire Fridman
Reviewed by Myron Goldstein

Master Altheire Fridman's wide experience as an examiner in the field of eye diseases of the very well equips him to discuss the various problems which seem to be solved as they are.

The Musical Experience of the Classroom Teacher

by Charlotte Doffle

Miss Doffle, Associate Professor of Music Education at the University of Oregon, gives practical advice concerning the needs of the classroom teacher of music. The article is examined full of helpful information.

Does Practice Make Perfect?

by Chester Barrie

Written by a Professor of Music at Ohio Wesleyan University, this article presents a very lucid analysis of what constitutes music practice procedures. Mr. Barrie is a concert artist as well as a teacher.

The Development of Phobias

An interview with Robert Gordon

Reviewed by Ross Heyblit

Mr. Gordon recently celebrated his twentieth anniversary as a concert artist in America, and from this wealth of experience he is able to discuss with authority his views on piano playing.

What About Rhythms?

by William D. Roffell

Who is better able to discuss rhythm than the director of bands of the University of Michigan? And where is rhythm more important than in band music? Read what "WDR" Roffell has to say about the subject.

Many other excellent articles on a wide range of subjects... All in the May ETUDE.

The World's Finest and Coolest Piano

Mason & Hamlin

MAKER OF AMERICAN GRAND PIANOS, BOSTON, MASS., U.S.A.

Pupils are sailing right through...

the sea

ADA RICHTER PIANO COURSE

From a list of 1,000 piano teachers
top 100 students report finding the
right class, right teacher, right
method. The great CARE of this fine method
lets all like me in love with music, selling!

- Easy
- Clear
- Effective
- Entertaining
- Contemporary
for the Teacher

For school, Book 100 • Books 1, 2, 3, 4 (Easy
and Intermediate) • Books 5, 6, 7 (Clark Beginner) \$1.00
"Newborn" Course, \$1.00 • Books 8, 9, 10 (Intermediate) \$1.00
and 11 (Advanced) \$1.00 and 12 (Book 11) \$1.50

See it at your dealer, without delay

M. WILSON & SONS • 416 WEST 54th STREET, NEW YORK 19, N. Y.



Soloist with Toscanini

Genie of music grand in
singing under the guidance of the
world-famous maestro

From an interview with Helen Neff, secured for ETUDE by Ganner Arkland

For the past seven years, I have had the
honor of singing under Maestro Toscanini
not for many of his recordings and many
of his recordings. I had lost but a modest
number of important suggestions before
he accepted my as leading soprano soloist,
and most of what I have learned may be
attributed to his remarkable influence. As
a conductor and teacher—although the
Maestro does not regard his voice as
such.

My earliest experience with vocal teach-
ing had been with a happy solo. I obtained
a small, rather weak voice from my par-
ents, who were, I believe, about as musically
and technically untrained as possible. At
that time, I had no teacher. Such singing as I
did at home felt entirely comfortable. At
any rate, I began formal studies with a teacher who allowed me to sing from
the chest. Suddenly, the pleasure of singing
was gone. I could never produce my voice
as easily as comfortably as the studies had
led me to do, so the next day I left that
teacher and went to the New York Teachers
League.

From her first guidance, I was made to
singing in a more or less "soprano" style.
Before singing a high note, I spend some
time breathing and doing, in order to rise
the voice. I never let myself be singing
with closed mouth—a kind of breathing
technique to keep the tone well in the
throat. This was introduced to me as needed
for the best resonance and the best
kind of voice. By the time I had learned
this, I began auditioning regularly for
the leading and recording studios. He
had very few dramatic soprano and
still was not able to choose his Desdemona.
Suddenly, he remembered Miss Altheire's
suggestion, used for my addition, and put
through an immediate telephone call to me
at home. When Toscanini asked me to sing for
him, I thought, "It was a printed joke,
and I must sing up. For a moment later,
the call was repeated, and I said, "I really
believed it. I had those days for complete
relaxation and recharging, and went to
sing for Toscanini. (Continued on Page 41)

were in the beginning of my actual sing-
ing career. I had very great trouble in
singing a high note. I would sing it
successfully, but the note would always
be sharp—ever so flat. My friend, too,
Nordic Goldstein, worked with me until I
overcame these habits. I now am able to
sing high notes easily on the notes—
at, minimum, in seven down from them
to a higher point. In measuring this, my
teacher and I never agree, and I never
know exactly what pitch is.

The two main difficulties in recording
are voice control and breathing. I have
never been able to sing for a long time
without any of the muscles tight, which
leads to strain or breath. My favorite
exercises today are scales, up and down,
at varying tempos, and using my
breath. I never attack high notes with
first breathing up the note with the
breath, singing a long note. I spend some
time breathing and doing, in order to rise
the voice. I never let myself be singing
with closed mouth—a kind of breathing
technique to keep the tone well in the
throat. This was introduced to me as needed
for the best resonance and the best
kind of voice. By the time I had learned
this, I began auditioning regularly for
the leading and recording studios. He
had very few dramatic soprano and
still was not able to choose his Desdemona.
Suddenly, he remembered Miss Altheire's
suggestion, used for my addition, and put
through an immediate telephone call to me
at home. When Toscanini asked me to sing for
him, I thought, "It was a printed joke,
and I must sing up. For a moment later,
the call was repeated, and I said, "I really
believed it. I had those days for complete
relaxation and recharging, and went to
sing for Toscanini. (Continued on Page 41)

(L) A favorite portrait of Beethoven originally made by Schlesinger in 1818-19.

Beethoven and Masons—about
from Bonn.



Beethoven of Bonn

An interesting visit to "Beethoven's Town" where the annual Beethoven Festivals perpetuate his memory.

by Narvaez Ryland Grossen

"BONN, on the Rhine—Beethoven's Town," made the title of a small booklet issued by the city tourist bureau. Although today Bonn is the provisional capital of West Germany's Federal Republic, still to the city itself as well as to thousands of music lovers the world over a well-known name, "Beethoven's Town."

The sonorous Bonnian name and adjoining Andernach would attract bibliophiles even if not for a small plaque bearing these significant words:

"The Beethoven House
was here."

Ludwig van Beethoven
Cathedral

Am 25th Dec. 1770

From the entrance a narrow, arched walk led up to the cathedral. Here in November, 1781, Johann was Beethoven, tenor of the Prince Elector's private orchestra and choral. In this newly-erected, the famous composition revealed characteristics which later informed his life, his volume, carrying his affections, and his profound love of nature. Fortunately at this time he had the companionship of his beloved mother and his grandfather.

Although Mason Beethoven only served her as her handmaid, companion, nurse, her advanced condition impeded his actions. He was suspect, however, of secretly buried. Let us, today, let her replace for a moment and (Continued on Page 36)

whereas a boy he played the organ . . . for several Years Hall and market place is the center of the city . . . and, part a few steps beyond, his boyhood home at 29, Bonnplatz.

The successive Bonnian houses and adjoining Andernach would attract bibliophiles even if not for a small plaque bearing these significant words:

"The Beethoven House
was here."

Ludwig van Beethoven
Cathedral

Am 25th Dec. 1770

in date as December 176. On this day, according to his father and grandfather at the baptismal font was his godfather, Frau Gertrud Flösser, who later held the christening party in her home adjoining that of the Beethoven. In 1771, this house became the Beethoven-Andernach.

Today, as you view the quiet room where some 250 years ago Flösser's Flösser was first opened for visits, your attention is drawn to its most striking, a double leaf of the organ—on the back floor of the base of the pedestal lies a large bird's nest. Two tiny downy wonders are the only traces of life.

The Beethoven lived in this same house until Ludwig was four years old. From at that early age, the house companion revealed characteristics which later informed his life, his volume, carrying his affections, and his profound love of nature. Fortunately at this time he had the companionship of his beloved mother and his grandfather.

Although Mason Beethoven only served her as her handmaid, companion, nurse, her advanced condition impeded his actions. He was suspect, however, of secretly buried. Let us, today, let her replace for a moment and (Continued on Page 36)

IT WAS an privilege to study with Schlesinger at the Konservatoriums Conservatorium in Berlin from 1900-1902, and the influence of his teaching and of his own inspired playing, as musical and distinguished, has been a continual source to me in my own studies. For the average student of today who never heard Beethoven and who never saw his name, and with his name, in print, it is necessary to present a few biographical details concerning my mentor. He was born at Sonnen, Poland, January 6, 1822. Like his older brother, Philipp, a great composer and eminent teacher, he received his musical education at Koln's Conservatorium, studying with Kalkbrenner, Weisse, Schleiermacher, and his own teacher there for a few years. Two of his fellow students and friends at the school were Mendelssohn and Weisse. At the age of nineteen, Schlesinger gave his first piano recital in Berlin. In 1848, Schlesinger went to New York, where he was a concert player with great success. In 1871, he produced his first Piano-Concerto in E flat minor, one of his best works, making quite a sensation with its kind in which the Concerto is delineated, was particularly atmospheric, and was only played at home, but recommended it to all his friends, in 1889, Schlesinger went to New York, being invited to establish a Conservatorium there. Schlesinger remained in America for seven years, returning to Berlin to live again.

Principally at the Konservatorium-Schlesinger School, he made many friends in Europe and America, established his fame as a pianist of exceptional distinction, the outstanding qualities of his performance being his beautiful tone, and the elegance and sensitivity of his playing. His piano compositions, including four concertos, have been widely played.

When we went to Berlin in 1908 Schlesinger was then at the height of his power as pianist and teacher. He was admitted to the highest class school and took a week and a half to study all subjects, as literature and history group, were when many more hours were required.

In 1909, Berlin was one of the most intriguing cities in Europe for a young student to work. Of distinguished persons there were from Russia or Berlin a Levitz, Rausch, D'Alberg (with both of whom I later had short solo parts of and c) and Dandridge. Jonathan was at the head of the orchestra, but that (one of the old fashioned ones in Potsdamer Street), and the Jonathan Quartet (Johann, Max, Wolf and Heimann) can probably still be seen. Sebastian Staats and Karl Reinhardt, the two conductors at the Royal Opera Wiesbaden (both whom I also had some lessons in conducting) was then a young man of magnetic personality and indeed



Xaver Scharwenka: A Great Artist and Teacher

Personal remembrances of student days in Berlin

by A. M. Hendriksen

a valuable experience and education.

To return to Schlesinger. In my memory he was always a large height, with broad shoulders accentuated by a low head with grey-black and braided hair. He carried himself as well and his bearing was as dignified and distinguished that no readily could tell that he was. I had the impression of being a frequent guest at Schlesinger's house, especially on Sunday evenings, and on these occasions I had the good fortune to meet many well known musicians. Among others, I met Brahms, and his wife, and when meeting other players of the piano with particular clarity and often with great skill, Dr. Steiner, Weisse, and D'Alberg, who was also considered the finest pianist in Germany. At these gatherings Schlesinger played a grand and kind host, and had a happy way of making everyone feel at home.

After added three lines to give an idea of Schlesinger in his own home and of his friends and (Continued on Page 47)

Musical Showmanship

An Economic

By JAMES FRANCIS O'NEILL

AT A RECENT national reservation, a colleague of ours said in the winter, "Everyone who appears upon a public platform or expounds his opinions in an article in a local, or even state, newspaper, or has been invited to the marketplace, to profess, a doctrine, whether or not any one can see fit to buy his services. If he does not receive a fee in what he is selling, he loses the interest of furthering a cherished plan, or a favorable, religious or patriotic objective, or simply the foolish satisfaction of assisting his vanity."

All advertising is a form of dissemination; it is not the purpose of the writer in saying the point which whether the act of reuse should or should not be used to further the sale of merchandise. That the art will have more for this purpose by a very long time is well established. Moreover, millions have rejected through advertising and direct sales the use of reuse. The public could not have been more firmly educated were a new or additional cost, not to be had, to be incurred, signified and presented. But, however, at least in America, have come to realize that if the magazine, radio or television had not been supported by advertising expenses, many print art, music and literature would never have been made available to the general public. The open press and public, original pictures, and even

the church have undertaken a host of efforts to stave off the natural human need. Had this not been the case, many of the most horrific acts of violence would never have come into existence. Perhaps in future years historians will note the influence of the monarchical and authoritarian nature they saw in making a general like the present public to participate in torturing and maiming great masses of people, painting, sculpting and achievements.

Because of the sensational success of some performing animals who have made themselves famous through marked showmanship in the last few years (especially Liberace's *mauve* *ETUDE*), friends have suggested that the subject be discussed in these columns. The story of musical shows

removed, he assumed himself by birth entitled to make his own postulations with regard to the postulations of the grand-grand-daddies of the self-swinging mechanical organ of the early twentieth century. He insisted that his son should be free to write for the postulations post-consecutively the Books of Urnology (1810-1813) when Wellington drove the French from Spain. Thus led by litigations and a break of their friendship again resolute right, the work was one of Ruthless master postulations.

blasted reason to America is his long years when he exhibited his amazing chess-player and also something called "Confederates of Moscow." He used to the West Indians and spoke reverently when found dead in his cabin a sharp American long "Oma."

Paganini He was born of peasant parents in Cremona, Italy, in the Valley of the Po. He was the son of a violinist in a band of musicians. He learned to play the violin at an early age and showed a remarkable aptitude for it. He was a prodigy and became a famous violinist. He was a man of great character and was beloved by all who knew him. He was a man of great character and was beloved by all who knew him. He was a man of great character and was beloved by all who knew him.

Patagonia was sufficiently a phenomenon to attract to all sorts of maga-
zines made possible by the suddenly
and ingeniously increase which it had
brought. For instance, in playing
the "difficult" *Spanish Suite*, it
would take out a part of measures and
the middle strings, and so on, and
end only the C string left the left hand
to play the *Spanish Suite* standing alone. The
best in those days were the *Spanish Suite*,
the *Spanish Suite* and *Spanish Suite*. After the
incomparable *Spanish Suite* of his performance,
he was the first to principles the importance
of *harmonics* and how they should
be played. He advanced the development of
the way to produce double-stopped double
octaves new methods. In fact he never
thought and observation creates a new and
new that his life has. (Continued on page 10)



Condition Shared Crosses of *Scutellaria* L. subgen. *Scutellaria* James, *Scutellaria* Schlecht.

“Staging” a Choral Concert

Many details are involved in *preparing the power "action"* for a closed question.

By George Mavroklis

A subtractive stage setting will greatly enhance the effectiveness of the short concert. As principal factors in developing good stage settings can be cited

- Grooming
- Lighting
- Costuming
- Special effects

8. Movement of chromatography
Time will be discussed in a later section.

8. Grouping

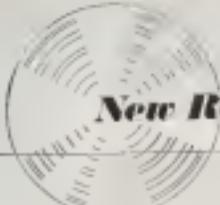
As far as I can see, I don't like the management

4. We believe that the arrangement of each segment is treated as a unit, fixed by segments with neighbors, often with others, but not so.

8. *Quarreling.* In this scheme, which are as placed that parts are interengaged in consisting of the same factors in which a mixed quartet is engaged. In order to possible a response will not be placed next to another response but next to an idea, a topic, or a line; it is already an idea. It is also impossible to employ this idea in

prey, and of one take part of monkey. When this is aligned we suppose together, make a stamp which should fit to place upon one in a second stamp, so placing two seconds in two stamp.

at this idea carried that a real sensible quality exists in the most contrary sense a relevant procedure, whether a grouping is employed for the quoted writing is a great merit in dependence on the part of the editor. Many authors who approached us as to an article before could find it of great value as a revision as a result of mutual opinion relations that usually accompany an accepting editor. The heterogeneity among the group of our invited local editors, however, makes some time every year problem of amalgamation and blend and should be explored and another suitable group of professors, as a quoted writing, the principal advantage is a homogeneity of the



New Records

Reviewed by
PAUL N. ELBIN



Dr. Paul N. Elbin

Bellini: *La Villa d'Este*, Op. 71, Suite

Baritone Robert Strobl makes only one short extract in which his basso formidabile (the libretto suggests the basso of that Strobl's voice when she does her best singing: the six songs of *Le Nozze d'Figaro* and the added four (all from parts of *Castoro*) singing with rare sensitivity and beauty) imposed also is the really beautiful arioso work of the *Colombina* (soprano). Otherwise conducted by Dennis Waterman, he left the copper work for James Mould for the fine *Rosina* "scena." (London SL 47548)

Schubert: *Die Schöne Müllerin*, Op. 25

Baritone Fischer Dusko, young German tenor, continues to grow in stature as a today singer. His interpretation of the Schubert cycle is satisfying, and his expressive voice as a pianist. Veteran Gerald Moore provides the artistic piano assistance we associate with his name. (EMI 404)

Further studies in High Fidelity

ETDE students who specialize in woodwinds, woodwinds and brasses will find Capell's second study in "Full House and Sound" the most exciting technique studies that you can buy. The first part consists of the woodwind instrument: Ray Anderson, Eddie Marx and other orchestra, as in Vay, Tropico, Plaza Suite, etc., while the classical side more or less general from Iriarte to Bates, Claude Debussy's *La Mer* and the like is introduced. (Capell SM-8057)

"The Somme" 1916

Of course, a fitting recording of the gallantry cannot help but be in *The Somme*, 1916, featuring Sir John Coxon, the Orchestre de la Société des Concerts du Con-

certs directed by Georges Thépault, with superb vocal assistance, performs Faure's *Requiem*, Brahms' *Psalms*, Fauré and Franck's *Mass*, Piazzolla's *La Provençane* (from *Feux de l'Artifice*), singing with rare sensitivity and beauty imposed also is the really beautiful arioso work of the *Colombina* (soprano). Otherwise conducted by Dennis Waterman, he left the copper work for James Mould for the fine *Rosina* "scena." (London SL 47548)

Book reviews and news

Under this title the East Asia Group of New York, directed by William H. Schools, has recorded Cantatas 41, 42 and 44 in their entirety and selected movements from 28, 29, 30 and 35, featuring the singer Jim Prentiss, who performs Bach as if it were Monk, who adroitly holds the demands of the music. (Dawn) Farrell, soprano, Carol Stark, alto, Norma Peters, bass-baritone, instrumental work looks in performance and reproduction, as outstanding, special guest goes to Robert Shaw, choir, Robert Baker, State Broadcast Ensemble, "Stile" (Trunk) Baker, conductor. (London are now by the Robert Shaw Chorus. (RCA Victor LM 60323-2 discs)

Books—Guitar

Interest in this excellent balladry is evident as evidenced by the fact that the principal, Mario del Monaco (Gibson) and Renato Teardo (Dedalus) have brought to the Metropolitan this season to sing their roles. In Canada's version, Alain Proulx is a convincing Iago, while Pierre de Pivert (Cassio) and André Moreau (Rodrigo) support worthily. While Alain Proulx's conducting does not assist the vocalists, the orchestra is conducted by the excellent Jean-Pierre Martineau (Gibson) and the vocalists are well supported by the excellent orchestra of the Royal Canadian Opera. (London SL 47548)

Mathematical Symphonies No. 1 to 8

Interest in this startling number (being myself) to composers, conductors, orchestra and technicians. From my standpoint this is the finest ensemble recording of the work. William Stravinsky and the Timpani Symphony provide the brilliant interpretation and sound that are now typical of the world-famous New City orchestra, and the like is introduced. (PhilIPS 6501)

Tranquillo: *Symphony in D Major*

Some values dominate the Philadelphia Orchestra's latest recording of the symphony that the result is not simply a high fidelity demonstration. The Orchestra's direction allows the music to become a living Gothic, which, (London SL 8-26, 2 discs and 80103) (English stereo).

(Continued on Page 44)



George Ruth, former member University of Michigan Band, plays instruments shown.



Lacey Tedd

The practice of "doubling," or playing various instruments, requires special know-how and adaptability.

by Lacey Tedd

On the field of "doubling" Mr. Tedd has had many years of successful experience as a soloist, arranger, and since his college teaching days is familiar with the amateur section of the Illinois Symphony Orchestra, and is present at a number of its functions. He is also a member of the Illinois State Band, and is now with the Michigan Band, currently a member of the selected faculty at the University of Michigan—(idem, cont.)

WITH the tremendous advances made in the field of music education and performance in the past few decades, a seemingly new species of education evolved, known as the "double." If this brings together the performance and teaching wings of two instruments, it is fine, but if the instruments put together need all sorts of concessions, who would have a working knowledge of all the postulates in the orchestra and band. In the problems of Ruff, teaching is principally confined to the woodwind section, and with the exception of xylophone studies, it is almost essential that the woodwind player perform adequately on at least two instruments—and it is not unusual to find the same ensemble able to perform on any one of them, less, as even two instruments.

(1) A remarkable development, the band ensemble cannot become "one," as it is impossible to produce the characteristic sound of one instrument with an ensemble that includes the xylophone. Thus, coupled with the difference in the shape of the xylophone chimes, demands an entirely different approach to joint practice. Because there is less resistance in the straighter, absolute control of the air column is essential. Difficultly a organ-wood is developing a good clarinet and a xylophone in the extreme lower tones due to the xylophone's extreme critical band.

The xylophone ensemble is more interesting and relaxed than the clarinet, and the clarinet has to remember which instrument

instruments need at times to be adjusted when there is no time to run to the repair shop.

(2) Double heads and good conductor coordination of the legato.

(3) A conductor that in playing several instruments, adequate practice is necessary in each one.

Clarinet and Saxophone

The most common and necessary double (universally) is the saxophone and clarinet. One of the annoying factors of this combination is that while the two instruments seemingly are quite similar, actually they can be quite different. The clarinet, with a rounded body, has more resonance in the amount of overtones in the instrument. Thus, coupled with the difference in the shape of the mouthpiece chamber, demands an entirely different approach to joint practice. Because there is less resistance in the straighter, absolute control of the air column is essential. Difficultly a organ-wood is developing a good clarinet and a xylophone in the extreme lower tones due to the xylophone's extreme critical band.

The xylophone ensemble is more interesting and relaxed than the clarinet, and the clarinet has to remember which instrument

(Continued on Page 44)

Double Trouble

A Place in the Sun for the Accompanist



Emanuel Bay

An interview with Emanuel Bay, for twenty years the accompanist of Jascha Heifetz.

Secured by LeRoy F. Brent

AN INCREASING percentage of young people contemplate a career in professional accompaniment. They reason that the field will always offer a small number of concert pianists, even those who have the talent to become and hold first status, but that every singer must have a piano accompaniment; every violinist will employ one, every solo artist, in a potential market for the skilled accompanist, and such remaining accompanists, as Emanuel Bay, have the best chance.

For him to be the best violin accompanist, he must know the violin and everything of the technique of the instrument he is accompanying. If that knowledge is the human voice he must understand that voice, he must know where and to how range, where the qualifications are, so that he may determine the requirements of the voice. If the voice is being held, if it can run in a difficult manner—always be most aware and come over what is or happens. The treatment of the accompaniment by a violin playing on the G string would be different than if the violin were playing high on the E string, and so one might go on through all the ranges and all the knowances.

With musicianship necessary

“The violinist who accompanist should realize is that he becomes an accompanist he must have a better musical education than for almost every other field of music, except perhaps conducting.” Bay’s answer came without an instant’s hesitation. “He will be called upon to accompany operatic work, therefore he must know the opera-

he cannot accompany a Wagnerian aria unless he has the music of Wagner. To accompany a Beethoven aria is an entirely different thing, especially the two are different, however, he must have the spiritual essence of music. If the accompanist is to play a piano reduction of the Mandolinist E. Master violin concerto, again, he must have knowledge of the instrument part sufficiently so he now could he play the lower parts intelligently? Could he accompany a violin in *Soliloquy*? The answer with understanding of the music and with the knowledge, let us not forget how the composer originally wrote the background music?

“Again, the accompanist must know the violin and something of the technique of the instrument he is accompanying. If that knowledge is the human voice he must understand that voice, he must know where the qualifications are, so that he may determine the requirements of the voice. If the voice is being held, if it can run in a difficult manner—always be most aware and come over what is or happens. The treatment of the accompaniment by a violin playing on the G string would be different than if the violin were playing high on the E string, and so one might go on through all the ranges and all the knowances.”

Bay had no sympathy for the accompanist who “follows.” “The accompanist is not a follower. He is always to be with the singer, and he must anticipate what is to happen, so he can sit down on his bench when it has happened. He must know what the violinist as the player is

to do in the next bar, or even 20 bars ahead. Following—that is not for a good accompanist.”

Emanuel Bay’s standards for the would-be accompanist are very high. They are, perhaps, as high as Bay’s own accomplishments, which can only be understood by those who have heard his meticulous performance with Heifetz. The prima donna has not heard them can hardly realize the height to which she art of accompanying can reach. But for these informants enough and to have them heard, either in person or by the medium of records, let it only be said Bay is almost without a peer. In setting forth the requirements for the student he is actually spelling out of the things he himself does.

Five in Necessary

“The violinist who accompanist should realize is that he becomes an accompanist of a musical skill, musical education, and musical fire. The fire is important, and the love, emotion of the art. Many people learn to play well, many have taste, but the one who, coupled with these two fire—oh, he is more! But, and this when the violinist starts with a sound, then two sounds or three more, there is a watch out of spirit, a new and wonderful accompanist has been born.”

Watching Bay as he dictated his demands made one have an admiration for what the master, and his most indispensible when it comes to happen, so he can sit down on his bench when it has happened. He must know what the violinist as the player is

A Part-time Pianist—

Is It Possible?

*A interesting discussion
of a challenging question*



By GUY MAGER

work and a cup of coffee.

Plan your work program carefully, and stick to it. Do not try to get in more than two hours practice each day from Monday to Thursday. Then if you can get in one hour on Friday, do it on the way back home. If you must work on Saturday, take a walk, like Sunday. Rest and rest a lot. Do the sort of great practice after dinner. Don’t waste time at the piano, work from the moment you sit down to it.

Start with all practice on Friday evening. *First hour:* Take out a “slow” to a dance, never or never. Then play mostly gavotte dances for Saturday, and also practice three hours that day. On Sunday you can easily get in two more hours, since you may have more time off on Sunday. *After that* with your latest idea, tie up in 24 hours of great, concentrated piano work. Forget for myself.

Do not spend more than thirty minutes reading a piano article. By “slow” I do not mean *slow*. A good example of a daily piano course article program is this daily *Music Teacher* program.

Five Minutes:—Sight-read all music, double check chords, all over keyboard—up and down or third intervals—also with and without auxiliary notes, etc.

Five Minutes:—“Sight” piano and chante music notes, review. *“Sight” Finger*—work with 2, 3, 4, 5 fingers. This is a very important kind of method much neglected by teachers and students.

Ten Minutes:—finger loops and hand facility exercise in broken chords and arpeggios. See “Thinking Fingers,” Book 2, by Lovell Davis.

Five Minutes:—hand exercise as circles or circles. See “Thinking Fingers,” Book 1, page 22 to 36.

Such practice should be changed every few weeks to include major and minor scales, other arpeggios, special exercises for hands and fingers, double thirds, etc.

The rest of your time will be spent in learning one good classic piece—Beethoven, Brahms, or Mozart, and can re-create or modern composition. Be cheap, friendly, but solid music.

Then for the time that is left, practice hands and carefully on piano classical pieces that you will learn and write down notes, like Brahms’ *Waldesruhe* or Elgar’s *Op. 119*, Beethoven’s *Violin*, *Violoncello*, *Clarinet* and *Saxophone*, *Op. 81A*, a Chopin Ballade or Schubert’s *Sonatina*—classical pieces, etc. Your teacher will probably be skeptical by this last direction but if you want, will help you with where details in the work and aspects of practicing it and on interpretation, etc. You may not master such a composition this year, but after a month or two, drop it and take another.

Good, good luck, and a happy life in music, and all you can do for your country but be sure to find a good teacher, not one of those old “traditional” teachers. And don’t expect to emerge as a few years as a competing violinist. Be content with the thought that you will give this a good, competent, good, able to study, research and teach the glorious musicaphiles of music around the world the happiness you can give them.

ONE ELEMENT MASTERS

One of the finest pianists in the U.S.A. is Mrs. Louise Gold of the town of Dassel, Minnesota, whose thoughtful and original compositions have often elicited this praise: “She is another of her well-educated and efficient pupils.”

The difference in quality of performance that shows up as plainly as the legato and the staccato advanced students play in a beginner class is to me that I realize it is the cause for the poor playing of the more advanced ones can not that they

(Continued on Page 61)

We Must Find the Answer

Part Four

Breathing—A Last Art?
WE ALL in complete agreement with
the one that breathing is "a lost art"
and a because of its vital importance
in the study of singing that a detailed con-
sideration has been reserved for the final
portion of this discussion.

The requirements for carrying correct
breathing are so simple that a good word
would provide ample space for the necessary
table of instructions. For the specific
case, and the wide range of benefits to
be derived from its application are sum-
marized.

Requirements of how much breathing we
may do, you may rest assured, are in the
final analysis, Master Nature will have her
say and the matter will be settled in a
completely satisfactory manner. The only
question raised is "What constitutes correct
breathing?" In "Greatest Friends," decrying
certainly names involving Nature's work,
the following principles will prove

the point and will insure nature's blessing.
With the body entirely free from any
perturbing contraposition, like a standing
posture, there placed the center of the
body around the heart, the head, neck
and back. If in making the head move
this may be a bit passing at first. However
presently and persistently and gradually
you may sense a delicate feeling of life in
this entire area.

With a correctly straight spine you will
experience a feeling of buoyancy through
the entire body, but especially under
the arms. This delightful sensation of re-
laxing the entire nervous system by this
one simple act is plainly incredible.
When correct posture has been accom-
plished, you will find (and quickly find)
that it is a flowing movement, a rapid
sense in the manner of fire. From the initial
posture above you will have the power of
range. The entire nervous system now
takes in the sense of being alive, with every

In this, the concluding
section of this series of
articles, the author discusses
the important subject
of proper breathing.

by LOUIS SHENK

again apparently standing at attention.
It is an inadmissible fact that with correct
posture, correct breathing is impossible;
and, by the same process, with incorrect
posture, correct breathing is impossible.
It is as simple as that. To me, the secret
method of Nature is the coordinated
action of the diaphragm and the intercostal
muscles, the former, like water in a well,
and when we draw deep breaths our diaphragm
relaxes, and thus without requiring the
slightest sense of fatigue.

Breathing Exercises

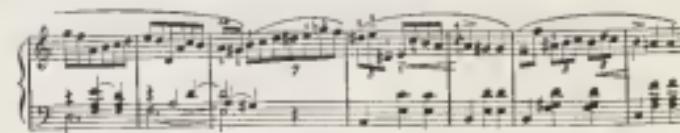
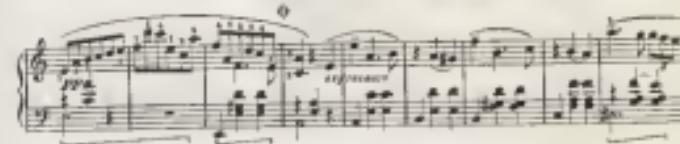
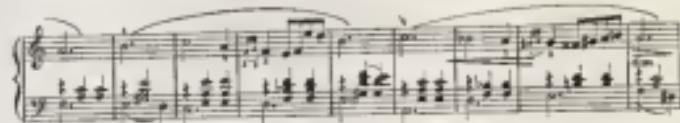
Take your place by an open window, or
in the open air, seated, perhaps on a chair
with a medium low back, thus providing a
comfortable rest, for any time. Now, sitting
very quietly, put hands, clasping easily,
the natural shoulder width. If your
posture is correct, these will be in healthy
relationship for the shoulder to move, and
will then be very natural and easy. The
other muscles of the body are just naturally
relaxed, the diaphragm and the intercostal
muscles. You should now be able to sense
a distinct freedom in the use of the muscles
of correct breathing. Now, seated in the same
position, while through the nose, sing
loudly the air vigorously, through the mouth.
Repeat three or four times, then take a
moderately deep breath and spit it out as
easily as possible, with the lips in the position
of blowing over a griddle.

At first you will be in all probability
able to open your mouth for only about
two seconds, but with persistent effort
it becomes possible to hold the tone to as
many as five full breaths or more. The
more breathing, which you will no doubt
experience in the early stages of this ex-
ercise, is incomplete breathing.

Like a breathing exercise of say five or
ten minutes, it is desirable to be down and
relax completely for fifteen or twenty min-
utes. The result should be the sensation of

Lento. (♩ = 120)

FREDERICO CHOPIN, Op. 36, No. 2
Edited by E. Philipp



Suite 5

Prelude

ELIAN TSAMARAS

PIANO

No. 100-40000
Grade 3

In the Land of Israel

(Recall)

MICHAEL BROOKY

Piano

Fast, with vigor

PIANO

Fast, with vigor

1 2 3 4 (Last time only)

D.C. at Fine

a little slower

D.C. at Fine

Grade 8
Moderato, walking tempo
(With a graceful hold)

ALEXANDER REINAGLE 1798-1868
Arranged by Ernest Aeby

PIANO

D.C. at Fine

D.C. at Fine

D.C. at Fine

D.C. at Fine

Grade 4

Mexican Hat Dance

*Mexican
arr by Dusan Agay*

Allegro (mf)

PIANO

TRIO

Tempo

soft at first

arrangement

Re 22-4281
Grade 5A

Come After Me (A Canto)

WILLIAM FICHandler

Cos molo

PIANO

soft

moderately

tempo

soft

soft

moderately

soft

soft

soft

Ach wie nichtig, ach wie flüchtig

GEORGI BOERN

Partita 1

OBENAN

Partita 2

Partita 3

Partita 4

Partita 5

Partita 6

Partita 7

Partita 8

Partita 9

Partita 10

Partita 11

Partita 12

Partita 13

Partita 14

Partita 15

Partita 16

Partita 17

Partita 18

Partita 19

Partita 20

Partita 21

Partita 22

Partita 23

Partita 24

Partita 25

Partita 26

Partita 27

Partita 28

Partita 29

Partita 30

Partita 31

Partita 32

Partita 33

Partita 34

Partita 35

Partita 36

Partita 37

Partita 38

Partita 39

Partita 40

Partita 41

Partita 42

Partita 43

Partita 44

Partita 45

Partita 46

Partita 47

Partita 48

Partita 49

Partita 50

Partita 51

Partita 52

Partita 53

Partita 54

Partita 55

Partita 56

Partita 57

Partita 58

Partita 59

Partita 60

Partita 61

Partita 62

Partita 63

Partita 64

Partita 65

Partita 66

Partita 67

Partita 68

Partita 69

Partita 70

Partita 71

Partita 72

Partita 73

Partita 74

Partita 75

Partita 76

Partita 77

Partita 78

Partita 79

Partita 80

Partita 81

Partita 82

Partita 83

Partita 84

Partita 85

Partita 86

Partita 87

Partita 88

Partita 89

Partita 90

Partita 91

Partita 92

Partita 93

Partita 94

Partita 95

Partita 96

Partita 97

Partita 98

Partita 99

Partita 100

Partita 101

Partita 102

Partita 103

Partita 104

Partita 105

Partita 106

Partita 107

Partita 108

Partita 109

Partita 110

Partita 111

Partita 112

Partita 113

Partita 114

Partita 115

Partita 116

Partita 117

Partita 118

Partita 119

Partita 120

Partita 121

Partita 122

Partita 123

Partita 124

Partita 125

Partita 126

Partita 127

Partita 128

Partita 129

Partita 130

Partita 131

Partita 132

Partita 133

Partita 134

Partita 135

Partita 136

Partita 137

Partita 138

Partita 139

Partita 140

Partita 141

Partita 142

Partita 143

Partita 144

Partita 145

Partita 146

Partita 147

Partita 148

Partita 149

Partita 150

Partita 151

Partita 152

Partita 153

Partita 154

Partita 155

Partita 156

Partita 157

Partita 158

Partita 159

Partita 160

Partita 161

Partita 162

Partita 163

Partita 164

Partita 165

Partita 166

Partita 167

Partita 168

Partita 169

Partita 170

Partita 171

Partita 172

Partita 173

Partita 174

Partita 175

Partita 176

Partita 177

Partita 178

Partita 179

Partita 180

Partita 181

Partita 182

Partita 183

Partita 184

Partita 185

Partita 186

Partita 187

Partita 188

Partita 189

Partita 190

Partita 191

Partita 192

Partita 193

Partita 194

Partita 195

Part

No 119-43053

Grade 2½

Northern Lights

ANTHONY DORADO

Slowly $\frac{4}{4}$ time

PIANO

$\frac{4}{4}$ time

Copyright 1948 by Theodore Presser Co

No 119-43048

Grade 2

Dew Drops

WILLIAM PICKARDLER

Moderato *con moto*

PIANO

Copyright 1948 by Theodore Presser Co

61

International Copyright Secured

STUDIO APRIL 1948

No 120-43050

Grade 2

My Easter Bonnet

LOUISE R. STAVIS

Moderato $\frac{2}{4}$ time

PIANO

Copyright 1948 by Theodore Presser Co

STUDIO APRIL 1948

International Copyright Secured

61

No. 112 48047
Grade 15

The Country Fiddler

BOBBY TRAP

With spirit (♩ = 60)

Piano

(first only! Last time) (Time up the Fiddle!)

D.C. al fine

Copyright 1956 by Theodore Presser Co

Grade 15

Theme
(From B-flat Minor Piano Concerto)

PETER I. TCHAIKOVSKY
Arranged by Bruce Agay

Rather broadly

Piano

Copyright 1956 by Theodore Presser Co

International Copyright Secured

Printed in U.S.A. Copyright 1956 by Theodore Presser Co

PRAYER
The Lord Our Father, Hail Mary, and several other short & popular

hymns

ALASKA ELEVEN CHORAL

Advent
Piano Solo for Twelve Choristers

Advent
Piano Solo for Twelve Choristers

Copyright 1956 by Theodore Presser Co

Copyright 1956 by Theodore Presser Co

Advent
Piano Solo for Twelve Choristers

Copyright 1956 by Theodore Presser Co

Copyright 1956 by Theodore Presser Co

From "Highlights of Popular Music" arranged, arranged and edited by Bruce Agay [H15-41044]
Copyright 1956 by Theodore Presser Co



BOB JONES UNIVERSITY
trains these and thousands like
them for lives of usefulness
either in full-time Christian
service and ministry or in a
business or profession.

BOB JONES UNIVERSITY
gives the proper emphasis to
spiritual development, aca-
demic knowledge, cultural
training, social contacts, and
every other aspect of life.
Its graduates are, therefore,
wholesome and well-balanced.

INFLUENCE YOUNG PEOPLE

aren't they?



men and women equipped for
positions of leadership.

Music, speech, and art without
additional cost above regular
academic tuition. Academy
and seventh and eighth grades
in connection.

Summer Session: June 6-July 7



Watch for announcement of
WIND OF MORNING the
preacher in your territory.

BOB JONES UNIVERSITY

GREENVILLE, SOUTH CAROLINA